

Dwight's Journal of Music.

WHOLE No. 508.

BOSTON, SATURDAY, DEC. 28, 1861.

VOL. XX. No. 13.

Translated for this Journal.

From Felix Mendelssohn's Travelling Letters.

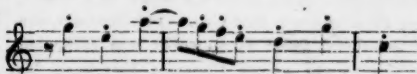
Rome, Nov. 23, 1830.

Just as I wanted to be working on the *Hebrides*, in comes Herr B., a musician from Magdeburg, plays me a whole book of songs, and an *Ave Maria*, and asks me my opinion of them by way of instruction. I fancy myself like Nestor in *Polrock* (?), and have given him a sorrowful lecture, but have lost a morning in Rome by the means, which is a pity. The choral : "*Mitten wir in Leben sind*" is finished, and is one of the best church pieces I have made. After ending the *Hebrides* I think of going at Handel's "Solomon," and arranging it for future performance, with abbreviations and all. Then I think of writing the Christmas music : "*Von Himmel hoch*" and the A minor Symphony, — perhaps some things for the piano, and a Concerto, &c., just as it may happen. In all this, I confess, I miss very much some acquaintance, to whom I can communicate new things, — who knows how to peep into the score with me, or play an accompanying base, or a flute ; so, when a piece is done, I have to lay it into the chest, without anybody to enjoy it. I have become spoiled in this particular in London. Such friends as those I probably shall not find again together. Here one must always say but half, to keep the best half to himself ; while there one said half, because the other half was understood of itself ; the other person knew it already.

But truly it is glorious here. Lately we young folks were in Albano; we set out early in the morning in the brightest weather; under the great aqueduct, which cuts itself off sharp in dark brown from the clear sky, the road kept on as far as Frascati—from there to a cloister, *grotta ferrata*, where there are beautiful frescoes by Domenichino,—then to Marino, which lies very picturesquely on a hill; and so we came to Castel Gandolfo on the lake. All these places, like my first impression in Italy, are by no means striking, or so strangely beautiful, as one imagines he will find them; but they feel so good for one, so satisfying, all the lines so softly picturesque, and such a perfect whole, all framed and lighted, and all that. Here I must pronounce a eulogium on my monks; they always make a picture complete at once, and give it tone and color with their variegated costumes, and their devout, silent gait, and sombre mien. From Castel Gandolfo to Albano runs a beautiful and shady alley of evergreen oaks along the lake; and here now it swarms with monks of all sorts, who animate the landscape, or make it lonely too. Near the city, a pair of begging monks were walking,—further along came a whole troop of young Jesuits,—then an elegant young ecclesiastic lay in the bushes, reading,—further on stood a couple in the wood with fowling pieces, lying in wait for birds; then came a cloister, around which stood a lot of little chapels in a circle. It was quite lonely there at

first; but then a stupid, dirty capuchin came out, all laden with big bunches of flowers, and stuck them round before the images of the saints, first kneeling before each, before adorning it. We went on, and met two old prelates in eager conversation;—in the cloister before Albano the bell rang for vespers; and even on the highest mountain stands a cloister of the Passionists. There they must not speak more than an hour each day, and occupy themselves always with the history of the Passion. Very strange it was to us in Albano, in the midst of the girls with their pitchers on their heads, among the vegetable and flower dealers, in all the throng and clamor, to meet such a coal-black dumb monk on his way back to Monte Cavo. So they have taken possession of the whole glorious region, and form a strange, melancholy ground color to all that is merry, free and lively, and to the eternal cheerfulness which nature gives. It is as if we needed here a counterweight on that account. But that is not at all my case, as I need no contrast, to enjoy what I have.

I am often at Bunsen's, and as he likes to turn the conversation upon his liturgy, and upon the musical part of it, which I find very faulty, I hold no leaf before my mouth, but speak my opinion right out, and, as I believe, that is the only way to come nearer to men. In this way we have already had a couple of long, earnest talks, and I hope we shall learn to know each other more entirely. Yesterday there was music of Palestrina at his house, as there is every Monday, and there for the first time I have played *in corpore* before the Roman musicians. I know well enough, how I got to *play* at people's houses at first in a strange city. I usually feel a bit embarrassed by it, and so it was yesterday. The papal singers had sung Palestrina out, and now I had to play something. Anything brilliant was out of place, and of the serious they had had more than enough. So I asked the director Astolfi for a theme, and he picked out with one finger this :



and smiled when he had done it; the black frocked abbés placed themselves around me, and had great delight in it. That I remarked, and it cheered me up, so that I succeeded towards the end right well; they clapped as if they were crazy; Bunsen thought I had confounded the clergy,—in short the thing was fine. As to public playing or bringing out of works, there are but poor opportunities here; so one must keep to private society, and fish in troubled water.

Yours

FELIX.

Rome, Nov. 30, 1890.

To come home from Bunsen's in the moonlight, with your letter in one's pocket, and then to read it over all so leisurely to oneself in the night,—that is a satisfaction, such as I wish to many or to few! In all probability I shall remain here

the whole winter, and not go to Naples until April. There is so much that is splendid to be seen, and to be appreciated, on all sides;—one has first to think himself into so much, to receive an impression from it; and then too I have so much work within myself, which demands quiet industry, that hurry just now would spoil all. And although I continue faithful to my plan, and only take up into me *one* new impression each day, yet I am now and then obliged to make days of rest, so as not to get bewildered.

To-day I write little, because in these days I must stick to my work as much as possible, and I cannot get the better of myself so far, as not to *take*, as Falstaff says, the Beautiful that lies before my feet. Moreover the weather is *brutto* and cold; such weather brings no good moods for narrative. The Pope is dying, or already dead. "So we shall soon get a new one," say the Italians very indifferently; and, since his death puts no stop to the carnival; since the church festivals go on, with their pomp, their processions, and their fine music; since in fine they get besides that the solemnities of the masses for the dead and the lying in state in St. Peter's, they are altogether contented, provided only it does not occur in February.

I am greatly pleased that Mantius likes to sing my songs and sings them often. Greet him from me and ask him too, why he does not keep his promise, and write once to me ? I have already written several times to him, that is to say notes. In the *Ave Maria*, and in the choral "*Aus tiefer Noth*" are passages very expressly made for him, and he will sing them inspiringly. In the *Ave*, which is a greeting to the Virgin Mary, a tenor (I have imagined some young man for that) sings each part over first alone, before the choir. Now as the piece is in A major, and at the words "*benedicta tu*" goes somewhat high, he has only to prepare his high A—it will sound finely. Get him to sing you a song of a bad way of life, which I have sent to Devrient from Venice. The thing is so between ecstasy and despair, and he will sing it well; but do not show it further; keep it under 40 eyes. Ritz* too is silent, and I long only too much for his violin, and his deep play, which all comes before my soul when I see his dear, dainty hand,—I write now daily on the "*Hebrides*," and shall send it to him as soon as it is ready. It is a piece for him; strange altogether.

Of my life, next time; I work industriously and live very glad and happy; my looking-glass is stuck full of Italian, English and German visiting cards; every evening I visit acquaintances; there is a Babylonish confusion of tongues in my head, for English, Italian, German and French cross each other there. Day before yesterday I had to improvise again before the Papal singers. The fellows had purposely invented the oddest possible theme for me, wishing to lead me on to

* The violinist Edward Ritz—an intimate friend of Mendelssohn's.

the smooth ice; but they call me *l'insuperabile professorone*, and they are really very polite and friendly. Now I wanted to describe to you the Sunday music in the Sistine, the Soirée at Trolonia's, the Vatican, St. Onofrio, Guido's Aurora, and other little matters; but the next time. The post goes, and this sheet with it. But my wishes are with you, now as ever.

FELIX.

(To be continued.)

Translated for this Journal.

Franz Schubert.

A BIOGRAPHICAL SKETCH.

From the German of DR. HEINRICH VON KREISLE.

(Continued from page 299.)

The year 1817 again was adorned by an abundance of distinguished compositions; note-worthy among which are the piano Sonatas in E \flat and A \flat , in F minor and A minor; then those for four hands in A minor; a Sonata for piano and violin; two Overtures in the Italian style; a Trio for stringed instruments; a Polonaise for violin; and a Symphony in C major. Of songs there occur in this period: "Philoctetes," "Memnon," "Antigone and Edipus," and Mayrhofer's "Hunter of the Alps;" the *Pax vobiscum* and "To Music," by Schober; the "Praise of Tears," "The Linnet's Courtship," "To the setting Sun," "The Seaman and the Horseman," the fragment: "Song of a Child," the Aria "*La pastorella*," Gretchen's Prayer, from Faust: "*Ach neige*," and "Farewell" for the album of a departing friend, of which the words also belong to Schubert. These were followed in the year 1818 by the Sonatas in C and F, and the religious songs: "The image of the Virgin," "The Sympathy of Mary," and Litany for All Souls' festival; then: "To the Moon in an Autumn Night," the "Flower Letter," and "Grave Song for a Mother."

Schubert had already made an astonishing number of important compositions; still he worked on without rest; melodies streamed in upon him; all he had to do was to fix them upon paper. Men of mark, enthusiastic for all that is beautiful, listened with wonder to his compositions; there only lacked the singer, who by fit delivery should give meaning and expression to the songs, and make them understood in wider circles. Schubert, who heretofore had mostly sung his songs himself, directed his eyes particularly to the court opera singer VOGL, whom he much admired, but who was known to be difficult of access. The thing was first of all to furnish him an opportunity to become acquainted with Schubert's compositions; the rest, his friends thought, would come of itself.

Schober had often spoken enthusiastically to him of the young composer, and invited him to be present at a sort of rehearsal. But such was the disinclination of the singer, long since satiated with music, and so mistrustful had he become by many experiences of the word "genius," that all attempts glanced off from him at first. But finally he could not resist the repeated entreaties of Schubert's friends any longer; he agreed to call on him; and at the appointed hour Vogl one evening, not without gravity, stepped into Schubert's chamber, who received him with some awkward foot-scrappings and a few stammering, incoherent words.

Vogl turned up his nose indifferently, took up the nearest piece of music paper, containing the

song *Augenlied* (eyelid), hummed it through, found it really pretty and melodious, but not important; then sang several other songs with half voice, which seemed to please him, particularly "Ganymede" and "The Shepherd's Lament," and as he walked away, clapped Schubert on the shoulder with the words: "There's something in you, but you are too little of an actor, too little of a charlatan; you lavish your fine thoughts without hammering them out broad." And so he went off, without promising to come again.

He spoke more favorably of Schubert to third persons; indeed he indulged in expressions of admiration at the ripeness and intellectual freshness of the young man.

By degrees the impression of Schubert's songs grew on him overpoweringly; he often came unasked and studied with Schubert at his own house his compositions, waxing enthusiastic about them himself, and inspiring those who heard him with the same enthusiasm. The tie between the two artists was firmly knit, and many witnesses of their co-working, who still live, remember with delight the pleasure which it gave them.

The enthusiasm of the singer bore the best testimony to the value of the compositions, and Schubert now saw fulfilled beyond all expectation, what had scarcely lain as a wish in such completeness in his soul. Vogl no doubt exercised a beneficial influence on Schubert's artistic activity; he it was, who first by his soulful delivery introduced his songs to the world of Art; he was his faithful guide, his fatherly adviser; and certainly he was the cause of Schubert's directing his attention so much to truth of expression, just accent and faultless declamation.

Single dilettanti too, having their attention drawn to it by Vogl's excellent delivery, began to enter into the spirit of these compositions; Schubert's melodies resounded in private circles and in the halls of musical societies; and many persons of distinguished rank and culture grew partial to them.

In the summer of 1818 Schubert went to the Zeléz, the estate of Count Joseph Esterhazy in Hungary, to spend some time. He returned home laden with new compositions. The four-hand variations on a French song, dedicated to Beethoven; four hand marches; the "*Divertissement Hongrois*;" the vocal quartet, "Prayer before Battle," to words by La Motte Fouqué,—and the universally known Fantasia in F minor, owe their origin to that visit. The Fantasia, one of Schubert's finest piano works, was dedicated by him to the young Countess Esterhazy, his only pupil, whose talent caused him great joy, and to whom a personal attraction also drew him.

There too he became acquainted with Herr von Schönstein, who had a fine tenor-baritone voice, and who by this and by his admirable delivery made Schubert's songs known in high, and even in the highest circles.

In the year 1820 Schubert, through Vogl's mediation, was engaged to set to music a little opera, "The twin brothers," for the Kärnthnertheater. The text could not have pleased the composer very well; he worked at it without the necessary love and interest, and the operetta soon vanished from the repertoire. In spite of this, however, it contained, as might be expected, a couple of beautiful pieces of music; the introductory chorus and two airs, sung by Vogl, re-

ceived great applause; and the instrumentation and treatment of the whole nowhere allowed one to suspect a beginner.

More important was the music to the melodrama "*Die Zauberharfe*" (the Magic Harp), which was also brought out in 1820 in the theatre at Vienna. It was considerably applauded, and was given a dozen times. Here too the text was wholly insignificant; but it seems to have excited the composer's fancy by its fiery legend character. Through the insolvency of the management, he lost the 500 florins promised him for it.

In the year 1821 Herold's "*Zauberglöckchen*" (*les Clochettes*), also a magical opera, was proposed for performance in the Opera house, and Schubert was applied to to compose a couple of pieces to be introduced in it. These consisted in a tenor Aria, sung by Rosner, and in a comic duet for tenor and bass; both pieces, especially the duet, got great applause.

A decided turning point for Schubert occurred that same year, when Vogl sang the "Erl-King" with immense applause in a concert* ("*Académie*") got up in the Kärnthnertheater, March 7th. This song, composed already in the year 1816, and published a short time before (in February 1821) by some of Schubert's friends, at their own expense, found now a rapid sale. The edition was soon exhausted; the publishers showed themselves suddenly compliant, and an outlook into a more joyous future opened before the composer. But how little Schubert knew how to profit by such favoring circumstances, must be told hereafter.

About this time all prospects of the wished for dramatic-musical activity vanished, since the court opera regime was suspended, and the theatre was farmed out to the well known impresario Barbaja. From this time forward the stage belonged to the Italians, who composed then such an assemblage of vocal artists as has not since been seen. Before this irresistible close phalanx, which held the whole public as if spell-bound in a magic circle, even the best singers of the German opera gradually gave way. Vogl soon after left the stage, to follow up for some years his second artistic career, already entered on, as song singer.

Of the more important compositions, which fall within the years 1819, 1820 and 1821, we may here cite, especially from the first of those years: The music to the operetta "*Häuslicher Krieg*" (Family Jars) by Castelli; then that to the farce already mentioned, "The Twin Brothers," and that to the melodrama "The Magic Harp;" an Overture in E; a Cantata, and the songs: "*Abendbilder*" (Evening Pictures), "*Himmelsfunken*" (Sparks of Heaven), "*Beim Winde*" (In the wind), and the "Wanderer" of Schlegel.

Of the year 1820: A Quartet in C minor; the Oratorio "The Resurrection," by Niemayer, — of which however only the first act is composed; six Antiphonies for the feast of Psalms,

* This was the first public performance of any works by the composer still almost unknown to the public at large. Vogl sang the "Erl-King," accompanied on the piano by Anselm Hüttenbrenner; then came the vocal quartet "*Das Dörfchen*" (the little village), to Bürger's poem, which also pleased very much; and finally the "Chorus of Spirits over the Waters," from Goethe, for eight voices, one of Schubert's grandest compositions, which however fell through utterly, partly because it was not understood, and partly because it had not been thoroughly rehearsed. More recently the Vienna Männergesangsverein has restored it to honor.

of which the manuscript, written down in 30 minutes in black crayon, still exists. Then the songs: "Abendröthe" (blush of evening), "Orestes in Tauris," "Der entsühnte Orest," "Freiwilliges Versinken," "Liebeslauschen," "Waldesnacht," "Der Schiffer."

Of the year 1821: "Song of Spirits over the Waters," eight-part chorus; "Gränzen der Menschheit," "Suleika," "Sei mir gegrüßt," and "Der Unglückliche" (the unfortunate).

(To be continued.)

Music in the Public Schools of Boston.

SEMI-ANNUAL REPORT OF THE COMMITTEE ON MUSIC, (SEPT. 10, 1861).

(Concluded from page 300).

Another subject which has much exercised the minds of the Committee, in their discussions as to what system will be most likely to insure the realization of the expectations of this Board in the completeness and efficiency of the musical instruction in the schools, is that of its more extended introduction into the Primary Schools. The investigations of the Committee have assured them that very little if any available efforts have thus far been made, in this direction, in that most important division of our school system. The number of teachers in the primary department competent to teach music, in its most simple and elementary forms, is perhaps large. But their efforts have as yet been very little turned to this subject; and of those who have given it some attention many are still sceptical of the practicability of doing anything effectually among the children of the Primary Schools. Your Committee are of opinion that this is a mistaken notion,—that much can and ought to be done here,—that, indeed, the Primary School is, of all others, the place where instruction in music, if we would ever expect it to attain to anything like a satisfactory result as a part of our Common School instruction, ought to begin. The child of five or six years, they believe, can easily be taught the first rudiments of music, and a few plain principles in the management of the voice. More than this, a very great proportion of them can, not only be taught to sing by rote, but to understand somewhat of musical notation, so as to perform respectably the singing of the scale and the reading of simple music by note. As confirmatory of this opinion, we are happy to be able to quote the following, from the Fifth Quarterly Report of the Superintendent of Public Schools: "One of the most curious of the phenomena observed," says Mr. Philbrick, in that Report, "was the positiveness on the part of some teachers that certain things were impracticable, if not impossible; while perhaps in the next school visited the same things were found to be satisfactorily accomplished. This was the case more especially respecting the teaching of singing, writing, and the sounds of the letters. Only yesterday, in a school consisting of sixth class or alphabet scholars, of the poorest material, I witnessed the singing of Old Hundred with a good degree of spirit, if not with the understanding; and I shall take the liberty to persist, hereafter, in the belief that any school, with proper teaching, can learn to sing."

A difficulty in the way of such attempts, on anything like a common and well-defined plan, has hitherto been found in the lack of a proper text-book adapted to this early age. Your Committee have given to this subject, also, their careful attention, and have examined, from time to time, various systems and text-books that have been brought to their notice. They have not as yet found one which seems in all respects proper, but they are not without hopes of ultimate success in their investigations on this point. There is great need of some comprehensive and appropriate Manual of Music for the use of Public Schools, which shall combine all that is practicable to be learned of the principles of music as a science and art, with exercises of a progressive nature, which, by means of printed charts or the use of the black-board, could be illustrated and made available to a large class at one and the same time. Such Manual might, perhaps, be advantageously comprised in three parts, adapted respectively for Primary, Grammar, and Normal School instruction, and would, in the estimation of your Committee, be an invaluable acquisition to the list of school text-books.

The Committee would here suggest the propriety of extending the requirements of this department of study in the Girls' High and Normal School, so as to include, to some extent, the mathematics of mu-

sic, and a knowledge of harmony and the laws of musical composition; and in order to the complete working of this system, in connection with our plan of public education, it is their hope, at no distant day, to see it recognized, also, in the English High and Latin Schools, so far, at any rate, as to require in the curriculum of their academic studies some attention to thorough-bass and the principles of musical composition and counterpoint.

In the course of their examinations, among much to be commended, the Committee found some things also, which, in their estimation, ought to be corrected.

The pianos used in the school-rooms are, in too many instances, not kept thoroughly in tune. Nor are the pianos themselves, in all cases, such as they should be. This is wrong. It needs no argument to sustain the assertion that the instrument, in its essential parts, ought to be the best of its kind. By this we do not mean it is necessarily to be the most expensive. Plain, substantial workmanship is all that is required. All superfluous ornamentation and extra finishing may be dispensed with; but its internal construction, its tone and general excellence as a musical instrument cannot be too fully considered; nor is it too much to demand, in consideration of its delicate province in forming the musical ear of the pupil, that the piano shall always be kept scrupulously in tune. Let it be borne in mind that in many instances, perhaps, this is the only standard of excellence in instrumental music the child can ever have, the memory of which, for better or worse, will cling to him in after years. Better by far dispense with the instrument altogether than not to regard the requirements above mentioned.

This brings us naturally to the inquiry as to whether a change might not advantageously be made in the existing provisions for the supply of pianos to the schools. At present, as has been stated previously, they are furnished by the music teachers, and kept in the school-houses at their own risk. This involves a considerable expense of rent and insurance, while, as we have seen, it does not always secure a suitable instrument to the city. Of course this expense comes out of the salaries of the teachers, and is borne by the city indirectly. Your Committee are confident that an improvement in this regard would be effected, and money saved to the treasury, in the end, if the city should furnish and possess and keep in tune the pianos in each school. The music teachers would, no doubt, willingly be thus relieved from the ownership and sole responsibility of the instrument. By careful estimate and inquiry the Committee have assured themselves that, at the present time, new and better instruments, from the best manufacturers, can be obtained, at a cost, the interest on which will be considerably less per annum than the sum incidentally paid by this department under the present arrangement, the city, as is customary with all its property, insuring its own risks against fire. In case such change is thought proper to be made, your Committee would recommend that the new pianos, before they are accepted, should be required to pass under their examination and approval, with the aid of such disinterested experts as they may be able to obtain. The music teachers should then, as now, be held to a reasonable extent responsible for the proper care and custody of the instruments; and it should be made the duty of the Standing Committee on Music to sufficiently often inspect the same, and see that they are kept in perfect order and tune.

The Committee desire to express their sense of the great importance of the presence and coöperation of the masters at every music lesson in their schools. They are happy to be able to say that, in almost every instance, such is now the case. A few exceptions to the general rule have been noticed, always to the manifest detriment of the class. A single hint, on this point, they feel assured, will be enough. To say nothing of the moral effect of the presence of the master on both instructor and pupil, it is work enough for the music teacher that he perform faithfully his duties of instruction, during the brief half-hour allotted him for a lesson in each school, without any extra demands upon him for the watchfulness and discipline of his class. The progress and practical results in these studies have always been most marked, when the personal attention of the master has been thus conscientiously bestowed.

Although it is enjoined, in the Rules and Regulations, that the pupils shall be examined in music, and receive credits for proficiency in that study, in like manner as in other branches pursued in the schools, it is evident that very little attention is practically paid to these points. Your Committee, without being strenuous in urging the observance of these requirements to the letter, are of opinion they ought to be regarded. It is become a very trite saying that what is worth doing at all is worth doing well;

and certainly if this branch of education deserves the attention it now receives at our hands, it should also share, to a certain extent at least, in the honor and regard that is accorded to its associate studies. It is therefore recommended that hereafter a list be kept by the masters of the names of their pupils in the first and second classes, in the Grammar Schools, who may show a commendable degree of proficiency in music, with the relative rank, determined by occasional examinations, marked against each, so far as practicable; and that henceforth the number detailed from each school for duty in the great choir at the Music Hall, be selected from said list in the order of their merit; thus making it (as in the minds of the Committee it should be considered to be) a mark of distinction, in its way, to belong to this choir, and to be permitted to take part in it at the Annual Festival, or any public occasion when its services may be called into requisition. Such plan, if adopted, might perhaps be interpreted so as to answer satisfactorily the demands of the Rule in regard to examinations and credits in this department.

Among the most radical faults that have come under the notice of the Committee, in their recent examination of the music classes throughout the city, is the almost universal inattention to the proper position of the body while singing, whether standing or sitting. It is too much to expect that the music teachers, in the brief time allotted them for their lessons, can correct this great and serious evil. Only the introduction, and general operation, in the schools, of some plan of thorough, systematic physical training can be supposed to afford a remedy. Under the influence of such system, if early adopted and carried up through the lower and intermediate classes,—especially if to this were added some instruction in the art of correct vocalization and the proper management of the voice,—greater strength, a more resonant tone, purer intonation, exacter enunciation, precision, ease, fluency of delivery, everything that is improving to the singing voice, in the minds of the Committee, would finally result. It needs but a slight acquaintance with anatomy and physiology to convince the most sceptical of this. The Committee will venture the assertion that, with a proper training of this sort, the effect of a choir of singers, in respect of volume and power of tone alone, would be at least doubled.

Your Committee would again invite the attention of this Board to the expediency of providing for a separate and distinct exhibition of the musical department of the schools. Such, it will be remembered, was the original intention of the mover of the project, that this should become an institution by itself; and it was made a part of the Annual School Festival only by way of experiment. That experiment can now be said to have been fairly tried, and to have met with more than its predicted success. There are many and various reasons, known and felt more particularly by this Committee, perhaps, than by those who have not made trial of them, why the present arrangement should not be the permanent one. Coming, as it does, in the heat of summer, amid the harassments and hurry incident to the close of the school year, when the attention and time of teachers and pupils are engrossed in the medal examinations and annual exhibitions, it imposes, by its necessary preparations and rehearsals, public and private, on all hands, in addition to their other labors, an almost herculean task. The day of the Annual Exhibition itself finds the children wearied with the tasks and excitements of the morning, and but half disposed to make the necessary exertions required in the afternoon. And furthermore the regular and long-established routine of exercises, appropriated to this special occasion, being given in addition to the musical performances, unduly prolongs the session, and has proved the source of much dissatisfaction and complaint.

By the proposed alteration, it is suggested that the annual exhibition of the musical department of the schools shall take place in the latter part of the month of May, near the close of the spring session, when both masters and pupils are comparatively at leisure, and the weather is better suited for the occasion itself, as well as for the previous preparations and rehearsals. Many of our citizens, who are usually absent with their families in the summer, and who would gladly be present if they could, will then be offered an opportunity. And if at the Annual Festival a portion of these exercises are required to be repeated, to give brilliancy and eclat to the occasion (as it is earnestly hoped in some form they may ever continue to be), it will only be necessary to take from the already thoroughly disciplined and practiced choir such force as may be desired, and, with the aid of a single special rehearsal, have ready a trained and efficient chorus. The only consideration that has at all opposed itself, in the minds of the

Committee, to the urging of this measure, at the present time, is that of expense. No increase, however, will of course take place, except in the event of the reconstruction of the choir, in whole or in part, for the School Festival, in July; and even then it is believed the additional outlay required will be small, since the arrangement and publication of the music, and the majority of public rehearsals, which constitute a considerable part of the whole expense, is to be done but once; and the materials of the stage can, for so short a time, be stowed away, and reerected at a comparatively trifling cost. But those contingent objections, if such they can be called, will, it is believed, be vastly more than counterbalanced in the difficulties avoided and positive advantages gained.

It was early the feeling of the Standing Committee on Music that some change in the existing plan of instruction ought to be recommended. They say, in their first printed Report, [City Doc., No. 34, 1858.] "It has been a subject of consideration whether a more centralizing course in regard to the mode of instruction might not render our system more efficient; whether it would not be better to place the whole responsibility of the musical instruction under one person, with a salary sufficient to remunerate him for giving up his whole time to the City, as in the case of the teachers in the Primary and Grammar Schools, than to divide it, as at present is done, at an equal expense among three or four." "But with the limited experience of the past year," the Report goes on to say, "your Committee do not propose to recommend any specific action upon this point, at the present time." Three years of additional observation and experience has convinced the Committee that this suggestion, in a modified form, ought to receive the careful attention of the Board. They do not now, on the whole, recommend the substitution of a single music teacher, in place of a corps of teachers, but they do respectfully suggest the propriety of such alteration of the present provisions for instruction in music as shall provide for the appointment of a head to this department, with a sufficient corps of assistant teachers, all of whom shall be nominated, as now, by the Standing Committee on Music, subject to the ratification and approval of this Board, and amenable, as at present, to the general supervision of this Committee, such head teacher, or Superintendent of Music in the Public Schools, as he might perhaps be properly called, to exercise a similar care and responsibility over the whole musical department of our educational system to that now exercised by the master of a Grammar School over every room in the building under his charge. The tendency of such organization would be, in the estimation of your Committee, the more thoroughly to systematize this branch of popular instruction, and to carry order and uniformity, method, unity of purpose, and exactness of results into its operation, which is in music, in the very nature of things, most difficult as it is most desirable to obtain. The present may not be the time to carry this change into effect; and your Committee, having called the attention of the Board once more to the subject, are still content to leave it for the present, asking for it the serious consideration of every member, in view of the future introduction of some such plan as above set forth.

Respectfully submitted, for the Committee,
J. BAXTER UPHAM, Chairman.

September 10, 1861.

Recollections of Beethoven.

By CIPRIANI POTTER.

(Concluded from page 302).

To an experienced musician, many effects of combination in harmony are the result of mere calculation, and which a man would retain to the last day of his life. The knowledge of the equilibrium of an orchestra; that is, the relative powers of different instruments in combination, composing an orchestra, is purely a matter of experience. Many clever musicians have an extensive knowledge of instrumentation, without possessing the least fancy, and consequently are not considered men of genius; but Beethoven exhibited his peculiar talents and genius even in this department, from his novel mode of treating instruments individually and collectively. His latter works again prove the assertion of his having retained all the requisites necessary for composition. His Mass in D and his 9th Symphony in D, are most extraordinary effects of his knowledge of orchestral effects.

Without intending to draw a parallel between the early and latter works of this illustrious musician, we cannot refrain from observing that his last compositions, though containing what are called eccentricities, extravagancies, incongruities; yet the

motivi, the melodies, are truly sublime, a convincing proof that as he advanced in years his mind became more elevated. By way of example, we would name the subject of the last movement of a sonata in E major, op. 109; the *Canzona* in the posthumous quartet in A minor, op. 127; the *motivo* of the last movement of his symphony in D, No. 9. From these considerations, they who are most anxious to understand and appreciate Beethoven, are the more induced to study these works, and the result is, that they find in them more consistency than was at first imagined. Musicians should be more careful in hazarding a hasty opinion of the works of so great a master.

Many of the peculiarities of Beethoven's style, have been ably discussed; and we are ready to acknowledge that some of his compositions are at times very complex; a circumstance we will endeavor to account for, in the following observations. From the originality and singularity of his ideas, the treatment of them becomes naturally as singular. Sometimes his subjects are not sufficiently contrapuntal to admit of that mode of treatment; consequently the effect is not sufficiently intelligible; since the object of the study of Counterpoint, is to give clearness and purity to the style, that the hearer may be enabled to distinguish each individual part. As a *contrapuntist*, Beethoven was certainly inferior to Mozart, who was without doubt the greatest in that school of writing; but Beethoven would contrast those singular effects by the boldness of the union, the variety of his accents, and the vagueness of his harmonies, omitting certain notes in chords, which produces a quaintness, and tends to destroy that monotony (occurring from always employing the complete harmony), and prevents the ear from being satiated before the conclusion of a piece. Again, the augmentation and diminution of his subjects, the dwelling upon certain harmonies, (all these effects resulting from his genius) keep up the vigor of his music; the true lover of the science remaining excited to the last note. The most prominent feature in Beethoven's music is the originality of his ideas, even in his mode of treating a subject, and in the conduct throughout of a composition. No author is so free from the charge of mannerism as Beethoven.

Other singularities remarkable in his compositions consist in the broken rhythm, (which is also a striking feature in Haydn's works, particularly in his beautiful quartets and symphonies) in the double passing notes, discords formed from the resolutions of others; the inverted *pedale* effects, which, at first hearing, are difficult to comprehend; but some of Sebastian Bach's works abound in these extraordinary combinations. Examine his Fugue in B minor, No. 24 of the celebrated set of forty-eight preludes and fugues. A prelude by the same, in Clementi's "Practical Harmony," p. 132 of vol. I. The introduction to Mozart's quartet in C major, No. 6, has puzzled many distinguished musicians; but no one of any consideration has dared to pronounce S. Bach or Mozart even inconsistent. Musicians often vary, and naturally, in their opinions of classical authors. A distinguished artist, and one of Beethoven's greatest admirers, declared that he never esteemed Mozart's Overture to the "Don Juan"—that it was too complicated, and decidedly one of his weakest productions; now, the greater part of the profession entertain a directly contrary opinion, and indeed it is almost universally admitted to be one of his happiest efforts.

Beethoven's playing was doubtless much impaired by his cruel malady. Although, from experience and a knowledge of his instrument, a musician may imagine the effect of his performance, yet he cannot himself produce that effect when wholly deprived of the sense of hearing, more especially a sensitive man like Beethoven. His infirmity precluded his ascertaining the quantity or quality of tone produced by a certain pressure of his fingers on the pianoforte; hence his playing, latterly, became very imperfect. He possessed immense powers on the instrument; great velocity of finger, united with extreme delicacy of touch, and intense feeling; but his passages were indistinct and confused. Being painfully conscious therefore of his inability to produce any certain effect, he objected to perform before any one, and latterly refused even his most intimate friends. These, however, would at times succeed in their desire to get him to the instrument, by ingeniously starting a question in counterpoint; when he would unconsciously proceed to illustrate his theory; and then branching out into a train of thought, (forgetting his affliction) he would frequently pour an extemporaneous effusion, of marvellous power and brilliancy. It is easy to imagine a purely mechanical performer, void of all feeling, previously to a stroke of deafness, who has conquered every difficulty of the instrument, playing a piece of music correctly, and to

the satisfaction of those of a reciprocal feeling; but to a conformation like that of Beethoven, where light and shade, and delicacy of expression, were either all or nothing, the full achievement of his object amounted to an almost impossibility.

The above description of the peculiarities of this illustrious man, may be thought prolix; yet, as it has resulted from an anxiety to correct misstatements, and erroneous impressions respecting him, and at the same time to exhibit his real disposition, it may be received with indulgence.

The true admirers of Beethoven can never cease to appreciate the works of Mozart and Haydn, since his early productions accord so perfectly with the compositions of those two great masters in style; all three emanating from the same school; and it is impossible to imagine what Mozart would have written, had he been permitted to have lived only to the age of Beethoven.

Even Haydn's latter works surpass his earlier to an extraordinary degree; for his early quartets and symphonies, though beautiful, are very inferior to his last. It will be acknowledged by many, that Beethoven's first productions are more perfect than the early works of the two above-named composers; a circumstance which may be attributed to the science being better understood at the period he commenced writing, together with the advantages he derived from the examples of those two great men; but his decided originality has always prevented his being charged with plagiarism.

Psalms and Psalmody.

The Scottish Presbyterian ministers have, of late, given their attention to this most important subject, and have been the means of making considerable improvements. There can be nothing more disagreeable to the ear, and more disgraceful to the house of God, than to hear a good song or paraphrase sung to an inapposite tune. As psalmody is an important part of public worship, preceptors or choristers ought to be most careful in their selection of tunes, and to suit them to the words, so that the congregation may have their attention directed, while engaged in the sanctuary, and of praising God from the heart.

We can remember the day when the radical notion of singing, in most of our churches, seemed to be rife. If a man roared along with the preceptor, he flattered himself that he was singing; and his private conviction was that the louder he roared, the better he sang. The consequences were appalling. Everybody shouted at the pitch of his or her voice; shrill, quavering cries, howls, and deep bass groans rose tumultuously together; and, over all, the preceptor, with stentorian lungs, attempted either to drown the wild discord, or reduce it to something like harmony. It is well for us that He to whom such praises were sung, listens to the music of the thankful heart, rather than to the discord of the untutored voice.

There is another feature that has been undergoing rapid improvement of late; we mean the relation of the tune to the words. Fifty years ago, such a thing was never thought of. The preceptor who could get through a tune without going wrong, and stick by the same tune through successive verses, and, moreover, sing loud enough to control the voices of the people, was reckoned the right man in the right place; if not, indeed, the realized ideal, the just preceptor made perfect. Many churches, however, thought themselves exceedingly well off when they could secure a preceptor who, if he fell out of one tune, had a knack of easily getting into another; or, if he began a long metre psalm to a short-metre tune, contrived to cram the lines into the short metre without having to stop and begin over again. Such a thing as harmony between the tune and the psalm does not seem to have entered into the heart even of a preceptor to conceive. Different tunes were expected for the sake of variety; but the performance of one on the ground of its consonance with the sense of the psalm was never thought of. If a preceptor had picked up a lively tune, he would use it once for a paraphrase like,

"Few are thy days, and full of woe," etc.

without any preception of incongruity; while he would sing other verses, like,

"Hark! the glad sound!"

to some tune as mournful as the wail of a coronach. There are now in circulation several admirable books classifying the tunes according to the special emotions they are fitted to express or excite, and indicating the tunes that are most suitable to each psalm, paraphrase, or hymn. We suppose no city preceptor is now without such books; and we strongly recommend those in the country who may still be with-

COMPLETE COLLECTION

OF

MAZURKAS & WALTZES.

BY

FR. CHOPIN.

TO WHICH IS PREFIXED HIS

BIOGRAPHY, AND A CRITICAL REVIEW OF HIS WORKS.

BY F. LISZT.

BOSTON:

**PUBLISHED BY OLIVER DITSON & COMPANY,
277 WASHINGTON STREET.**

CHOPIN'S MAZURKAS.

FIRST SET.

No. 1.
Op. 6. No. 1.

(♩ = 132.)

p Ped. * Ped. * Ped. * Ped. * Decres. Legato.

Rubato. Ped. * Cres.

Riten. *pp* *f* Ped. *

ffz *fz* *ffz* *ffz* Rall. Ped. *

A tempo. Cres. Dim. Legato. Ped. * Ped. * Ped. * Ped. *

Cres. Ped. * Ped. *

Chopin's Mazurkas.

11

First system of musical notation (measures 1-8). The key signature is two sharps (F# and C#). The music is in 3/4 time. The first staff (treble clef) begins with a piano (*p*) dynamic, followed by a triplet of eighth notes. The second staff (bass clef) provides harmonic support with chords and single notes. Dynamics include *pp* (pianissimo) and *f* (forte). A tempo change to *Scherz.* (Scherzo) is indicated. Pedal points are marked with *Ped.* and asterisks (*).

Second system of musical notation (measures 9-16). The first staff continues the melodic line with a *sva. loco.* (ad libitum) section. The second staff features a rhythmic pattern of eighth notes. Dynamics include *p* (piano), *fz* (forzando), and *p* (piano). Pedal points are marked with *Ped.* and asterisks (*).

Third system of musical notation (measures 17-24). The first staff continues the melodic line with a *sva. loco.* (ad libitum) section. The second staff features a rhythmic pattern of eighth notes. Dynamics include *fz* (forzando) and *p* (piano). Pedal points are marked with *Ped.* and asterisks (*).

Fourth system of musical notation (measures 25-32). The first staff features a melodic line with a *Riten.* (Ritardando) marking. The second staff features a rhythmic pattern of eighth notes. Dynamics include *A tempo.* (Allegretto tempo) and *p* (piano). Pedal points are marked with *Ped.* and asterisks (*).

Fifth system of musical notation (measures 33-40). The first staff features a melodic line with a *Legato.* marking. The second staff features a rhythmic pattern of eighth notes. Dynamics include *p* (piano) and *pp* (pianissimo). Pedal points are marked with *Ped.* and asterisks (*).

Sixth system of musical notation (measures 41-48). The first staff features a melodic line with a *p* (piano) dynamic and a *Riten.* (Ritardando) marking. The second staff features a rhythmic pattern of eighth notes. Dynamics include *pp* (pianissimo) and *p* (piano). Pedal points are marked with *Ped.* and asterisks (*).

Chopin's Mazurkas.

No. 2.
Op. 6. No. 2.

(♩ = 63.) **Stretto voce.**

Legato.

Del.

Ped.

Ped.

Pe

Con forza.

—

10

alone

Discussion

Ped.

pp Calando.

A tempo.

Ped.

* P

* F

* Po

*

Gajo.

Con forza.

22

Ped.

1



Ped.

*

1

Ped.

✱



✻

out them, to avail themselves of the valuable direction they afford.

Even when the tune harmonizes with the sentiment, there are sometimes ludicrous effects produced by repetitions and suspensions of the voice. These can be avoided by little attention, but this little attention is not always given. We once heard a hymn sung, the second verse beginning with:

"He careth for the fatherless:
He feeds the hungry poor,
And in the pious he delights," etc.

The tune ("Transport") was one that repeated part of the third line. The consequence was that after "He feeds the hungry poor," there came:

"And in the pie—
And in the pi—ous he delights," etc.

We have heard of a case where the fourth line had to be sung in part by the bass voices, and then repeated and sung by the whole choir. The result was that the cry went up from all the bass singers,

"Send down sal—
Send down sal!"

And this singular petition was only explained when the choir took it up and finished the line:

"Send down sal—vation."

As a counterpart of that, the story is told of a stranger who was startled to hear all the women in one of our churches breaking out at the end of the third line, with an earnest cry of,

"O for a man—
O for a man!"

And his surprise only abated when the choir chimed in, and converted this amorous song into the more spiritual prayer of:

"O for a man—sion in the skies!"

A few Sundays ago, we were amazed to hear the choir of a church proclaim that they were about to engage in an entomological pursuit as expressed in the following line of a hymn:

"And we'll catch the flee—
And we'll catch the flee
And we'll catch the flee—ting hour!"

We have heard a precentor, whom nature had gifted with a bass voice, start the first line as a tenor, fall into bass the second line, make a dash at soprano in the third line, and come in at the death with what we were told was a first-rate counter, but which sounded more like a solo by the pig and the whistles. One of the two objections have been stated against choirs—first, that being *paid singers*, they degenerated into mere performers, and sometimes may be very good singers, but very bad singers.—This objection can be remedied by all except the instructor or conductor being volunteers and connected with the congregation. The best-sung churches we ever heard were led by unpaid choirs—the choir itself, besides, being led by a soprano voice, not by a male. The other objection is that choirs sometimes do all the singing, the congregation being mere listeners. This, however, is more the sin of the congregation than of the choir; and when one begins to encroach on the province of the other, a rebuke from the clergyman should put all to rights.

A Western paper reads a severe lecture to a certain church chorister; and we copy part of the castigation for the benefit of the "waw-waw"-ing geuntry the world over:

"MY DEAR SIR—You are a chorister. Your share of worship of the sanctuary is no slight one, and would that you appreciated it more fully! Let us illustrate the point by calling to mind, and placing before the eye, what you actually did last Sunday. The hymn had been given out. It was a familiar and beautiful one, that saints, long in glory, loved to sing while on earth, and whose spirit they did not exchange in the songs they sing now. With those words before you, this is what you sang; for our short-hand reporter, whom we had detailed for this express service in the loft, took it down *verbatim*:

"Waw-kaw, waw, daw aw waw,
Thaw saw, thaw law aw waw,
Waw-kaw, daw thaw raw-waw-waw waw
Aw thaw raw-jaw-saw aw."

"Now, that is what to the eye looks like pious Pot-tawattomie, and might be a translation for the sacred edification of that lost tribe. But to the ear, of what advantage was it? Not the most careful listening could detect the faintest approach to articulate intelligible sound. And dear chorister, what you really ought to have sung were words that did not need to be thus cloaked. They were full of the spirit of the Sabbath, a very ointment box of psalmody. These were the words you travestied:

"Welcome sweet day of rest,
That saw the Lord arise;
Welcome to this reviving breast,
And these rejoicing eyes."

"Well, what did you gain in giving the version which, as stated, has a startling resemblance to Pot-tawattomie? Was devotion heightened by your efforts? Why should you do this? Music should be the vehicle of the sentiment. Dear chorister, does not your vehicle greatly resemble one of those conveyances known to the travelling caravan, and useful only in defeating the purpose of surreptitious inspection of the animal enclosed? Don't you remember how painfully futile were your own juvenile exertions to see the kangaroo or some other hairy exotic, through a crevice? You knew the animal was there; you were none the wiser for what you saw; and the managerie man was the most delighted party to the transaction. Now, yesterday, the poor hymn (poor only because exposed to your murderously-musical assaults) was similarly shut up, and enclosed from all the senses; and for the life of us, we could not have told by any process of listening, whether you were vocalizing in English, Italian, or native Indian. Chorister, don't do it any more. Call your choir together during the week, ask the clergyman to give you the hymns to practice upon, and then devote time enough to the rehearsal, if time be all that is wanted, to give the sentiment and pious fervor of the hymn as clearly as from the desk itself, while your rendering of the music shall bear it higher and nearer the throne than the reader can, be his intonations the best the pulpit can produce."—*Scottish American*.

Musical Correspondence.

LEIPZIG, NOV. 25. — The past week has been rich in musical treats. The second quartet concert was given on Saturday in the Gewandhaus, where we heard Cherubini's quartet, (E♭ major), a most lovely composition, too seldom heard. The performers were David, Röntgen, Herrmann and Davidoff. The history of the latter ('cellist) is peculiar and interesting. He was bred to the profession of engineer, though always playing the 'cello for his own amusement, and had the reputation of a first-rate dilettante. At last, in Moscow, I believe, he took lessons of a celebrated 'cello player, who was astonished at the rapid progress his pupil made. Davidoff was constantly saying: "Bring me something harder to play; these things don't give me any more pleasure; I want something more difficult." "But, my dear Davidoff, these are difficult, these are classical; I don't know of anything better written. It is nonsense for you to wish anything harder; I tell you, there is nothing harder." "Ei, then, I must write something myself," said Davidoff, whereupon he went to work, and produced, as my German friend expressed it, "hair-splitting things." He came to Leipzig, played, and astonished everybody. In truth, he "woke up of a morning, and found himself an artist." Loving music as he did, it was no difficult matter for him to decide to relinquish his profession of engineer, and devote himself entirely to the art in which he so excelled. Grützacher's leaving for Dresden made the situation of first 'cello-vacant. He immediately took it, and more than fills his predecessor's place.

In the same quartet concert of which I have spoken, were performed the variations of Mendelssohn for piano and 'cello, by Kappelmeyer Reinecke and Davidoff. Reinecke is a fine pianist, of the classical school, though possessing technic enough to give him the reputation of virtuoso, if he wished it. That would, perhaps, be hardly consistent with his position as direction of the Gewandhaus orchestra. The third piece on the programme was Schumann's A major quartet; and the last, Schubert's Rondo (B minor) for piano and violin.

On Tuesday evening the Euterpe audience wended their way to the Hall in a state of expectancy, not unmixed with anxiety. Would it succeed? asked every one of himself. Herr von Bronsart, the director of the Euterpe, showed himself a man of enterprise in undertaking such a programme, and a man of

genius in carrying it out successfully; for nothing less than genius could have wrought out of the heterogeneous mass comprising this orchestra, a whole massive enough to produce in all its colossal proportions Beethoven's ninth symphony. Whoever remembers the unsatisfactory performances of this society two winters ago, and contrasts them with this of last Tuesday evening, must admit the fact that a wonderful change for the better has taken place. The truth is, a man of genius is at the helm, a director, who is in a fair way of placing his orchestra in no unfavorable light, even by the side of its great rival, the Gewandhaus. To say that the symphony was faultlessly done, would be going too far; but that it was, on the whole, an exceedingly fine performance, every one must admit. Herr v. Bronsart, a pupil, by the way, of Liszt, adheres strictly to the opinions of Richard Wagner in regard to the *tempi* of the different movements. The first he takes slower, and the Scherzo considerably faster, than the traditional *tempi*. The choruses of the Ossian and other Vereins gave the "Hymn to Joy" in a fine manner. The basso, Herr Sabbath, from Berlin, opened with the "O Freunde, nicht diese Töne!" singing the not very singable recitative in a masterly style. So many soloists get wrecked upon this rock, that it is a relief to hear one who can bear himself clear of the breakers. But who (save a thoroughly dyed-in-the-wool, professional critic) can cold-bloodedly pick to pieces any performance, even the poorest, of the Ninth Symphony. The glorious music makes its way always to the heart, through the poorest interpretations. How much more powerful is it, when produced by orchestra, chorus and soloists who are equal to the task assigned them!

The remainder of the evening in the Euterpe was occupied with Schumann, the music to the four ballads of Geibel, "Vom Pagen und der Königstochter" being performed. This work, brought out here for the first time to my knowledge, must be reckoned among the finest from Schumann's later period. It is for chorus, orchestra and soli, and enchanting on a first hearing. In the first ballad, a Hunter's chorus is the most striking feature, in the third the wondrous, wild dances of the water spirits, and the music of the Merman's Harp, at which "the wind listened, the waters grew calm, enchanted and spell-bound," as the verses tell us. Then in the fourth ballad the pompous and festive bridal music contrasts strangely with the mournful, mysterious end, when the Merman's Harp, made from the dead body of the murdered Page lover, comes and tears the bride away from the stranger Prince whom her hard-hearted father was just compelling her to marry. There is throughout the composition what the Germans call a "Schwung"—no long, tedious unintelligible passages, no tiresome repetitions of the same idea—all is living, bounding, ever new, and replete with beauty. We are hoping to hear this in the Gewandhaus in the course of the winter; two performances of such a fine thing, cannot surely be too much.

The usual Thursday evening concert was omitted on account of Friday's being Fast-day. To make up for it, a grand performance of Beethoven's *Missa Solemnis* took place in the Thomas Kirche, and on Sunday there were three concerts—two in the forenoon, one from the dilettante orchestra, who played a Symphony from Haydn, and Quintet from Mozart; and a miscellaneous concert in the evening, when Frau von Bronsart, the pianist, played Liszt's *Tannhäuser* and a gavotte from Bach.

How the good things crowd upon each other! Since writing the above, three concerts more have taken place. In the Euterpe Liszt's *Symphonische Dichtung*, "Festklänge" was brought out for the first time. In the Gewandhaus, Schumann's B♭ Symphony, and in the third Quartet Concert, Mendelssohn's quartet (E minor), Mozart's Quintet (D minor) and Beethoven's quartet, (C major, with the fugue) were performed. L.

BROOKLYN, N. Y., DEC. 20.—The second concert of the Philharmonic society took place Saturday, Dec. 14th. I enclose the programme:

Symphony—*Heroica*, No. 3, Op. 55.....Beethoven
1. Allegro con brio. 2. Scherzo allegro vivace.
2. Adagio assai. 4. Allegro molto.
Aria, "Perfidio Sperjuro".....Beethoven
With Orchestral Accompaniment.
Madame de Lussan
Grand Concerto, in E (first part) for violin.....Vieuxtemps
Mr. Bruno Wollenhaupt.
Concert Overture, (first time).....E. C. Phelps
Dedicated to Philharmonic Society of Brooklyn.
Aria de Ernani, "Ernani Involsami".....Verdi
With Orchestral Accompaniment.
Madame de Lussan.
Fantasia, for Violin.....B. Wollenhaupt
Mr. B. Wollenhaupt.
Aria de La Juive. Il va venir.....Halévy
With Orchestral Accompaniment.
Madame de Lussan.
Overture, *Les Francs Juges*, (First time).....A. Berlioz

These concerts are very well attended, for the Brooklyn people are proud of them; but one cannot avoid remarking, that dilettantism has the upper hand in the programmes; the excellent and the insignificant are mingled. It is a pity that this society cannot hold to the interests of the highest in art. But the directors are men of business; they understand their public better than they understand music, and the concerts must be made to pay. Where the conductor's choice is free, works of consequence and interest are sure to be brought forward. No doubt the selection of the "*Eroica*" and "*Les Francs Juges*" was his.

The *Eroica* was, on the whole, well performed. Conductor and orchestra went to work *con amore*, and the hearers felt convinced that the society was doing its best to render justice to the great master's work. And this is no light task, before a public that does not always listen with the attention such a composition deserves, and the greater part of which is not possessed of sufficient cultivation to appreciate it properly. But as this public is a plastic one, much may be yet accomplished. The first movement of the symphony—one of Beethoven's finest conceptions—did not produce the effect that it should have done, owing to an absurd arrangement in regard to the seats. People were allowed to secure seats without paying an extra price; this did away with the necessity of being there at 8 precisely (the hour of commencement); loiterers came noisily in, strong in their reserved seats, utterly disregarding the feelings of others, and rendering it impossible for any one to enter fully into the meaning of the first movement of the symphony. So stupid an arrangement should be done away with.

We were sorry to hear Beethoven's fine aria spoiled by Madame de Lussan, a mediocre singer. In the inevitable Verdi aria, the lady's effort obtained an encore. Oh, classic Brooklyn! how wast thou then enraptured. But Mad. de Lussan displayed herself on many sides; she monopolized three numbers of the programme. We respect good intentions, but her voice and cultivation were not enough for what she attempted.

It is singular, that in the Philharmonic societies of New York and Brooklyn, indifferent singers are usually engaged. Are no better to be had? Then, at least, pieces should be selected for the singers that are not beyond their powers, and that harmonize somewhat with the noble works on the programme. To judge from the style of vocalism we are usually favored (?) with, one is almost led to the false conclusion that instrumental music stands higher than vocal. But does it require less talent to write for the human organ, the most sympathetic and soulful of instruments, than for those of wood and metal? How we long to hear the fine instrumental works that the society executes for us, relieved by the glorious songs of Gluck, Schumann, Bach, Franz, Beethoven, Mozart, Handel, Mendelssohn, sung worthily with understanding and feeling! We trust that the directors of the society will treat this noble side of art with a little less indifference in future.

Mr. Bruno Wollenhaupt is an industrious artist;

his technical ability is good—yet he left us cold. It is rather his aim to overcome difficulties, somewhat to the neglect of the poetical side. Mr. Wollenhaupt also played a fantasia of his own. This is not an original work, but one in the sentimental style of virtuoso music, and having many brothers and sisters in the musical market.

Another novelty was a concert overture by E. C. Phelps. The composer was "smart" enough to introduce his work, accompanied by a letter of introduction: "dedicated to the Philharmonic society of Brooklyn;" how could it fail to succeed? Mr. Phelps has shown, in this, that he has an aim, and therefore we respect him; but he must yet dedicate many an *opus* to this society, before he will be able to produce one original in idea, finished in form, interesting in the contrapuntal employment of themes, and properly colored by instrumental means. The overture struck us as the description of "travels compiled from various sources." Now we pay a visit to Amadeus; then we make a voyage of discovery towards Mendelssohn's (where we make rather a long stay); then we step into a church, and listen to a choral; and at last we double cape Wagner. The Cape of Good Hope? Mr. Phelps must not lose courage, but continue on his path of composition; he has already learned much, and, as Schumann says, "there is no end of learning!"

According to the polite and peculiar custom here, the greater part of the audience left, before the performance of Berlioz's overture, and thus the orchestra almost had the pleasure of playing the genial Frenchman's work for themselves—and very well they played it, too. But the Brooklynites are so satisfied with, and proud of their Philharmonicists, that they like to give them an occasional private pleasure.

CALORO.

Dwight's Journal of Music.

BOSTON, DECEMBER 28, 1861.

MUSIC IN THIS NUMBER.—The commencement of Chopin's Mazurkas and Waltzes.

Our Music Pages—Chopin's Mazurkas—Handel's Messiah.

With the present number of the *Journal* we commence the publication of CHOPIN'S MAZURKAS, intending, during the coming year, to give our piano-playing or piano-loving readers the entire series of them in their order. The collection from which we print (Ditson & Co.'s beautiful edition) is the most complete ever published, containing an entire set not found in the London edition, as well as one or two smaller Mazurkas taken from private albums, and that extremely dreamy, delicate, poetic, sad one, or fragment of one, which is said to have been his last composition, and which he was too weak to finish.

Dreamy, delicate, poetic they all are. Sad, too, even with their festive rhythm and their whirl of gaiety. Nothing more finely individual, more thoroughly poetic and imaginative, more full of tender feeling and of sweet, sad longing, ever was written, in such small forms, for the piano. It is essentially piano music, and yet right from the soul, warm and palpitating. There are fifty-one of these Mazurkas, in twelve sets; all based on essentially the same theme, which lies in the rhythm, the peculiar rhythm of his national Polish songs and dances. Yet no two are alike except in rhythm and genius. The editor of the London edition, Mr. Davison, says of them:

"Chopin produced, in all, about seventy works, including two grand concertos for piano with orches-

tral accompaniments, two grand sonatas for piano solo, a sonata for piano and violoncello, other pieces with orchestral accompaniments, several books of studies and preludes, together with a large number of nocturnes, polonaises, ballads, scherzos, mazurkas, variations, &c. These do not include his posthumous works, two volumes of which have appeared, the last consisting of sixteen Polish songs, and published not long since, with the original Polish words, and German versions, by Gumbert. That Chopin, however, excelled less in works of "*longue haleine*" than in those of smaller pretensions, will hardly be denied. His *Etudes*, his *Preludes*, his *Valses*, his *Nocturnes*, and above all his Mazurkas, are quite enough to save him from oblivion, whatever may eventually become of his concertos and sonatas. The variety with which in the Mazurkas he has said the same thing some fifty times over, will go further than anything else to prove that Chopin's genius, whatever its eccentricities and failings, was decidedly *inventive*. The best of the Mazurkas are without question those that smell least strongly of the lamp, those which, harmonized in the least affected manner, are easiest to play, and bear the closest affinity to (in some cases are almost echoes of) the national dance-tunes of his country. Some of them are gems, as faultless as they are attractive, from whatever point of view regarded; others, more evidently labored, are less happy; but not one of them is wholly destitute of points that appeal to the feelings, surprise by their unexpectedness, fascinate by their plaintive character, or charm by their ingenuity."

LISZT, who has paid a most generous and glowing tribute to Chopin in a long and beautiful analysis of his character and genius, speaks of the Mazurkas out of a full sympathy with their nationality. Contrasting them with the more fiery and chivalrous *Polonaises*, in which you fancy that you hear "the firm and heavy tread of men, advancing with the consciousness of courage against every turn of fate," he says:

"The celebrated *Mazurkas* of Chopin wear an entirely different character from the *Polonaises*. Upon a wholly different ground play tender, pale and opaline *nuances*, instead of the juicy and strong coloring. The feminine—and even effeminate—element is no longer placed in a certain mysterious twilight, but advances into the foreground with such decided significance, that the other elements vanish before it or are banished into its train. Woman here appears the queen of life; Man, to be sure, is still spirited and proud, but lost in the dizziness of pleasure. In spite of this, there is a sad vein running through it. The national songs, in their melody and in their words, strike both these tones, and both bring out the singularly effective contrast, which results in real life from that necessity of cheering sorrow and which finds a magical narcotic in the grace and stolen charm of the *Mazurkas*. The words, sung in Poland to these melodies, give them moreover the right to cling closer to the life of memory than any other dance music.

"Chopin has happily appropriated to himself the popular melodies and transferred [into them] the whole merit of his labor and his style. In polishing these diamonds to a thousand facets, he discovered all their hidden fire, and, even gathering up their dust, he set them in a pearly ornament. Could there be a better frame, in which to enclose his personal recollections, poetry of all sorts, attractive scenes, episodes and romances? These now owe to him a circulation far outreaching their own native soil, and they belong at present to the ideal types, which Art surrounds with the glory of its sanction.

"Chopin has set free from its bondage the secret essence of Poesy, which is only indicated in the original themes of the Polish mazurkas. While he has adhered to their rhythm, he has ennobled their melody, enlarged their outline, and magically introduced into many passages a harmonic *chiaroscuro*, which gives back that world of excitements and emotions, wherewith hearts are moved in the dance of the mazurka. Coquetry, vanity, fantastical humors, inclination, sadness, passion, the outgush of feelings, all are in it. To comprehend how admirably this frame suits these soul-pictures, which Chopin executes within it as with a pencil dipped in the colors of the rainbow, one must have seen the Mazurka danced in Poland; there only can one learn the whole that lies in this national dance.

"Indeed one must perhaps have been in Chopin's Fatherland, fully to understand and appreciate the character not only of his *Mazurkas*, but also of many of his other compositions. They almost all breathe that aroma of love and longing, which surrounds his *Preludes*, his *Nocturnes*, his *Impromptus*, like an

atmosphere, in which all the phases of passion move by in succession."

"Amongst the great number of his Mazurkas, too, there reigns a striking diversity of subjects and of the impressions they call forth. In many you hear the click of spurs, but in the most, above all the scarcely distinguishable rustling of crape and gauze in the light breeze of the dance, amid the flutter of fans and the jingling of gold and diamonds. Some seem to describe the lively enjoyment of a ball, which on the eve of a storming of the castle is as it were undermined with heaviness: you hear the sighs throughout the dance-rhythm, and the dying away of the farewell, whose tears it veils. Through others glimmers the anguish, the secret sorrow, which one has carried with him to the festival, whose stir cannot drown the voice of the heart. There it is, a murmuring whirlwind, a delirium, through which a breathless and spasmodic melody is hurrying to and fro, like the impetuous beating of a heart, that breaks and perishes in love and passion. There again resound from afar bold *fanfara*, like distant reminiscences of glory and of victory. Some there are, whose rhythm is as vague and evanescent, as the feeling, with which too lovers contemplate the rising of a star in the firmament."

To-day we offer the first two of the Mazurkas. In alternation with them we shall give, from time to time, for those who desire vocal music, and especially for those who belong to choral societies and singing clubs, the whole of the noblest of Oratorios, HANDEL'S "MESSIAH," with organ or piano forte accompaniment. Thus each subscriber, who is careful to preserve the four pages of music which he gets every week, will possess himself, in the course of the year, of both the above named valuable works, either one of which alone is more than an equivalent to the subscription price of the paper. It will be seen, we do not mean that the war shall stint us.

BOSTON MOZART CLUB.—The members of the amateur orchestra, who re-organized themselves a year ago under the above name, are treating their associates and honorary members—members who "assist" with ears, and willing ones—to a second season of those pleasant "social orchestral entertainments" which drew their friends around them last year. The first was given at Mercantile Hall, last Monday evening—a very stormy night, which kept away and disappointed many of the invited; but so satisfactory was the entertainment to those who did assist in the way just indicated; and so encouraging to the amateurs who bore active part, that a repetition, for the benefit of the absent, was announced amid general applause. The programme was as follows:

- PART I.**
First Symphony in C major.....Beethoven
Adagio molto; Allegro con brio—Andante—Minuetto
and Trio—Finale. Adagio; Allegro molto.
PART II.
1. Overture. "La Clemenza di Tito".....Mozart
2. Concert Waltz. "Sophien-Walzer".....Strauss
3. Divertissement with Solos from Verdi's *Trovatore*.....Strany
4. Overture. "Italiana in Algieri".....Rossini

A Symphony of Beethoven, even the first and easiest of them, is no small undertaking for a band of amateurs, not "gentlemen of leisure," but all engaged in active business of some sort. Yet the degree to which they had mastered it, must have surprised many persons. The tempo, the intention, the expression of the work they had clearly made their own; under the experienced and hearty lead of CARL ZERRAHN, whom they employ for teacher and director, they could scarcely go wrong. Some special blemishes and shortcomings there necessarily were in the nature of the case. They were not always quite in tune, especially in passages where wind instruments enter as the chief ingredients. Perfection in this point would be the last thing to expect of

amateurs. Then again amateurs do not solace themselves now-a-days with hautboys, however it may have been in more pastoral and piping times; that pair, so individual and essential in an orchestra, had to be represented by an extra pair of flutes, to the great loss of contrast. Good-natured, droning, pastoral bassoons, too, quite as seldom stand up in the corner of a private gentleman's library or parlor; where Beethoven needed their service, a couple of violoncellos had to be detached for it. The string band was really creditable. It numbered four first and four second violins, two double basses, 'cello, and, we believe, three violas. Generally the Symphony was played with spirit and precision, and good light and shade; and the flutes, horns, &c., warmed into better tune as it went on, the Trio of the Minuet suffering the most.

The overtures, too, sounded quite well—quite orchestra-like. The best played piece, perhaps, was the graceful set of Strauss waltzes. They seemed to have caught the witching waltz accent. Hardly so successful were they in the *Trovatore* line, which one would think went wide of the line of a Mozart club. But no doubt *Trovatore* had its admirers and was called for; and if any stuff is not too good to be cut up into parade passages and solos, why not this? Several of the solos on this occasion showed a good degree of amateur virtuosity.

In truth we can congratulate the Mozart Club on both the spirit and the talent manifested in their enterprise. It is one of the best things which music-loving gentlemen can do, whether for musical improvement, or for a genial and beautiful resource in leisure hours. The society, without the routine business labor, of an orchestra; the social coöperation in such music, just for music and for friendship's sake, must be some thing very charming, and we envy any one the privilege of taking part in it. We wish that amateur orchestras may become common in all our cities.

HANDEL AND HAYDN SOCIETY.—Christmas would not be complete without the usual performance of the oratorio "The Messiah;" for Handel has embodied all its texts and meanings in tones of a kindred inspiration, which year by year become more deeply and indissolubly associated with them. Let us all go, then, to the Music Hall to-morrow (Sunday evening, and once more fill our souls with the grand harmonies of those choruses, and the heavenly haunting voices of those melodies, as they will be given by our old Society. The choruses have been zealously and thoroughly rehearsed; not one will be omitted; the orchestra will be the best that Boston can furnish; and the solos are entrusted to the best available talent, which we have already named. Mrs. LONG, of course, will be heard with peculiar interest, seeing that it is understood to be the last time that she will sing in public. All will exceedingly regret the loss, and no one will willingly miss the opportunity of hearing her sing "I know that my Redeemer liveth" once more.

GOOD NEWS.—The proposed "Philharmonic Concerts" of CARL ZERRAHN have not fallen through this time, as they did in the anxious and dark days of last winter. On the contrary, the subscription is encouraging, the public seems to be in the right temper for it, and the first concert will actually be given in the Music Hall, on Saturday evening, January 11th. Beethoven's "Pastoral Symphony" will be the main feature of the programme.

Music Abroad.

LEIPZIG.—The programme of the third Gewandhaus Concert (Oct. 17) contained a new overture (to *Medea*) by Bargiel, which the critics characterize as rather a laborious effort to appear original in the wake of Mendelssohn and Schumann; a Symphony in C minor by Spohr; overture to *Ruy Blas*, by Mendelssohn; violoncello solos by Davidoff (concert Allegro of his own, and Fantasia on the *Schneise* waltz by Servais); Beethoven's "Ah, perfido" and Cavatina from *Sonnambula*, sung by Mlle. Antonini, from London, her first appearance in public. For the 4th Concert (Oct. 24): Schumann's Overture to "Genoveva"; Concert aria, "Mia speranza adorata," by Mozart, and aria from "Les Noces de Jeannette," sung by Mlle. Biendini, "from Paris"; piano Concerto (MS.) composed and played by Carl Reinecke, the capellmeister; the 7th Symphony of Beethoven. Herr Reinecke was most warmly applauded, as he always is.—The 5th concert (Oct. 31) consisted of a performance of Handel's "Joshua," as prepared by Julius Rietz; the solos sung by Mlle. Biondini, Frl. Lessiak, Herren Otto and Sabbath from the royal choir in Berlin, and Herr Wiedemann of Leipzig.

The "Euterpe," which aims to represent somewhat "the Future" and "young Germany" in its programmes, opened its season in the great hall of the Booksellers' Exchange, as usual, on the 29th of October. It is to give eight orchestral and three chamber concerts. The programme contained: Symphony in C minor by Mozart; overture, "Fingal's Cave," by Mendelssohn; overture to the "Flying Dutchman" by Wagner; Scene and aria of *Dejanira* from Handel's "Hercules"; two Persian songs, with piano accompaniment by A Rubinstein, sung by Frl. Laura Lessiak; piano Concerto in E minor by Chopin, Notturmo by the same, and Tarentella (*di bravura*) by Liszt, played by Frau von Bronsart (née Starek); the orchestra, as last year, under the intelligent direction of Herr v. Bronsart.

The operas during the month of October at the wretched little old theatre here—the only one—were: *Don Juan*, *Ermioni*, Gounod's "Faust and Margaret," "Tell," *La Juive*, *La Sonnambula*, *Lucrezia Borgia*, and the *Zauberflöte*: eight operas in ten performances.

BERLIN.—Stern's Gesangverein celebrated the memory of Mendelssohn on the 4th of November, in Arnim's hall, by a selection of his compositions.—The Singacademie commenced its *cyclos* of subscription concerts in its fine hall and building, Nov. 2, with Sebastian Bach's great Mass in B minor. Haydn's "Creation," sub-director Blumner's oratorio of "Abraham," and Handel's "Solomon" are to follow.

The Italian Opera season at the Victoria Theatre was to open with Rossini's "Tell." All the preparations had been made; day after day rehearsals for three weeks; Herr Wachtel had modulated his German tongue to an Italian accent; the chorus was "up" and precise in its important part; the scenes on the lake of the Four Cantons were magically painted, and the day approached; when on the day before in came an agent of the police to say that the performance of "Wm Tell" was interdicted! The reason given was, that the Royal Theatre claimed the exclusive privilege of all tragic opera performances. Perhaps "Tell" was too tragic and too true for a Royal theatre after the Königsberg "Um Gottes Gnaden" coronation stamp.

On the 28th November, a concert was to be given in the hall of the Singacademie, at which the kapellmeister Taubert would produce the music he has composed to Shakespeare's "Tempest." Radcke has given his first subscription concert for this year; the works performed were: Beethoven's Festival Overture, op. 124; fragments from Mendelssohn's "Christus"; Beethoven's piano Concerto in Eb (played by the concert-giver); and Schumann's Bb major Symphony.—In the second "Soirée for classical orchestra music" a Herr Albert Werkenhain played Henselt's F minor Concerto.

Verdi's "Un Ballo in Maschera" has been given on one of the Italian nights at the Royal Opera; Carlotta Marchisio sustaining the chief part, Mlle. Brunetti that of the page, and Trebelli that of the sorceress.—Mme. Herrenburg-Tuczek was to take her leave of the stage on the 5th December, in a benefit performance of "Le Nozze di Figaro," in which she has for years sung the part of Susanna with success.

At a grand serenade given to the king, Herr Wieprecht, the general director of band music, was summoned to the palace by his majesty and charged to bear his thanks and compliments to the musicians of the *gardes-de-corps*. The king also expressed his desire to hear Meyerbeer's Coronation March (written for the late Königsberg ceremony) performed in a concert of military music on a grand scale, which Wieprecht is to organize.

WIESBADEN.—Ferdinand Hiller's opera, "The Catacombs," libretto by Moritz Hartmann, will be produced during the season; also a new opera by Prince Peter von Oldenburg, entitled "Küchen von Heilbronn."

HAMBURG.—Mme. Clara Schumann gave a concert on the 15th November, in which she played a new piano Quartet by Brahms.

VIENNA.—The programme of the second Philharmonic concert contained Spohr's "Consecration of Tones" Symphony; a bass air from Mendelssohn's *Paulus*, sung by Mayerhofer; C. Reinecke's Overture to "Dame Kobold," and Mozart's G minor Symphony.

On Sunday, December 1st, three concerts. At noon in the Redoutensaal, the first extraordinary concert of the Society of Friends of Music: Symphony in D by Phil. Em. Bach; "Loreley" by Ferd. Hiller; "Gondelfahrt" by Rubinstein; chorus by Mendelssohn; the entire music to Weber's *Preziosa*. At 5 P.M., second Quartet production of Hellmesberger and Co. Programme: F. Schubert, Octet, and piano Trio; Schumann, Quartet in F major. At 5 P.M., also, chamber concert of Herr Hoffmann. (Programme: Mozart, Quartet in C; Goldmark, piano Quartet (MS.); Mendelssohn, Quartet in E♭ major).

Andor, who had been kept from the stage six months by severe illness, has just made his reappearance as *Pylades* in Gluck's *Iphigenia in Tauris*; he had the warmest reception.

London.

MONDAY POPULAR CONCERTS.—The promised Mozart-selection was given on Monday night, and how great was its attraction may be gathered from the fact that the shilling places were occupied by upwards of 1,000 persons, while the stalls and "reserved seats" were crowded. The programme was one of the richest that could be devised. It began with the string quartet in C major, the last of the famous set dedicated to Haydn, a passage in the opening *adagio* of which elicited from the celebrated Italian composer, Sarti, the oft-quoted interrogatory,—"Si può far di più per onorare gli professori?" Long after the death of Sarti, however, Beethoven, in his quartets, showed that even more daring harmony might be used by a real inventor, without the slightest danger of putting the performers "out of tune." The quartet of Mozart, a masterpiece in every sense, was played to perfection by M. Vieuxtemps and his associates—MM. Ries, Webb and Paque. The first part terminated with the solo sonata in D major (1798)—No. 108 in the "Thematic catalogue," of works written between February, 1782, and November, 1791 (the year of Mozart's death), which the author of *Don Giovanni* has left in his own handwriting, and which reveals a fertility almost unparalleled in art production. This was simply, naturally, and irreproachably rendered by M. Hallé, who was none the less in his element, and none the less at his ease for having the printed music before him. Like the quartet, the sonata was applauded whenever a pause in the performance allowed of the audience giving expression to their delight, and the great German pianist was recalled to the platform at the end of the "finale." The next instrumental piece—that which ushered in the second part of the concert—was the justly renowned quintet in A, for clarinet (principal) and quartet of string instruments (1787), a work over the composition of which the Genius of Melody would seem continually to have presided. The performers were the same as before mentioned, with the addition of Mr. Lazarus. The execution of the quintet was in all respects first-rate, as might have been guessed from the names of the executants;

but what chiefly demands acknowledgment, and is, indeed, the principal reason on the present occasion for noticing the second of the Monday Popular Concerts, was the performance of Mr. Lazarus, not only the ablest professor of the clarinet this country can boast, but possibly the best to be found in Europe. Avoiding details, we may single out the second movement ("larghetto") of the quintet for special praise. In this a lengthened and exquisitely wrought-out melody is allotted to the clarinet, which, though here and there interspersed with graceful phrases in "dialogue" for the first fiddle (M. Vieuxtemps, of course), makes of that beautiful instrument, as it were, the "familiar spirit" of the movement. It has been urged by competent authorities that no musical instrument so nearly approaches the human voice in wealth and purity of tone as the clarinet, and certainly Mr. Lazarus, by his use of it, would lead any poetical theorist to become obstinately prejudiced on that point. His phrasing is as refined as that of any singer, his tone as satisfactory as it is artfully graduated, his mechanism beyond the reach of criticism; while the extensive compass of the instrument enables him to exhibit such variety as would appear to comprehend all the registers and qualities that endow contraltos and tenors, barytones and basses with their distinctive appellations, the only "timbre" denied it being that of the soprano, which essentially belongs, in one sense, to the flute, and in another to the oboe.

A more faultless performance than the slow movement was never listened to; but in awarding to Mr. Lazarus the praise which is his fair prerogative, we must add, that M. Vieuxtemps, as "first fiddle," was, without hyperbole, "a Juliet to his Romeo;" and that the subordinate parts, for second violin, viola, violoncello, were rendered by Herr Ries, Mr. Webb and M. Paque with a softness and delicacy that brought out the melody of the most conspicuous instruments so prominently, and at the same time so unobtrusively, as may be said to have realized the *beau idéal* of accompaniment. The restoration of the "mutes" (Mozart has written "*con sordini*" in his score) to the "strings" the omission of which was reprehended, on the occasion of the first performance of this Quintet at the Monday Popular Concerts, was an immense advantage to the light and shade ("*chiar'oscuro*," as musicians prefer to term it), and indeed to the general sentiment and expression of the *larghetto*, which was listened to with breathless attention and encoored with rapture. The last instrumental work was the genial and vigorous sonata in D major (No. 10), for piano and violin, superbly played by MM. Hallé and Vieuxtemps—a composition which, though not in the "Thematic Catalogue" triumphantly proves (in the last movement especially) that Mozart could compose just as finely before 1784 as after it. The attention with which this was heard, from first to last, may in some measure be attributed to a notice now added to the premonitory paragraph alluded to in our report of a recent concert:

"Between the last vocal piece and the sonata for pianoforte and violin an interval of five minutes will be allowed."

This afforded ample time for those who were compelled to leave early, and permitted the large majority (who happily had more leisure at command) to enjoy the performance of the entire sonata without disturbance.

Nothing could be better in its way than the vocal music. Mr. Winn, who had already so favorably impressed the audience of the Monday Popular Concerts, confirmed the good opinion he had elicited by his unaffected and sensible reading of a spirited and capital air from Handel's *Scipione*, No. 16 of the Italian operas composed by the immortal author of *The Messiah*; and also in Mr. Loder's thoroughly English ballad "The Three Ages of Love," which he repeated by desire. Mlle. Florence Lancia, on the other hand, changed (wisely we think) both her songs. Her first was now a graceful and genuine ballad by Mr. Frank Mori: "Where art thou wandering, little child?" her second, Spohr's delicious canonet "The Bird and the Maiden," clarinet obligato Mr. Lazarus, both of which she gave with an artistic feeling and a perfection of style that enchanted all her hearers and obtained for her the honor of a "recall." Mr. Benedict presided with his accustomed talent as accompanist at the pianoforte.

For the next concert, among other interesting things, the whole of Beethoven's celebrated *Septet* for wind and string instruments is announced, together with a pianoforte sonata of Beethoven and a quartet of Haydn, both for the first time. The plan now adopted of having two new pieces (that is, pieces hitherto unheard at the Monday Popular Concerts) in every programme, cannot fail to meet with unanimous approval.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

O leave me not, my darling one.

E. G. B. Holder 25

A fine ballad for a Tenor voice.

A voice from the old church bell. Quartet.

S. R. Whiting. 15

Suggested to the author, who is Bandmaster in a Maine regiment on the Fairfax Road in Virginia, now a deserted, and dilapidated ruin. The music is simple, but very appropriate.

Little Clarence. Song and chorus.

E. G. B. Holder. 25

In the popular style.

Rocklawn summer wildwood. Quartet.

M. S. Pike. 30

A fresh, cheerful Quartet with taking Echo-effects which will everywhere call forth the plaudits of an audience.

Oh! ye tears.

Franz Abt. 25

A new Song by the popular German Songwriter, and one which seems to follow more closely in the wake of his best efforts, such as "When the swallows homeward fly" and others, than those which have lately appeared from his pen.

Instrumental Music.

Alpenglöckchen (Alpine bells) Tyrolienne.

T. Oesten. 30

A very pretty new composition—not difficult—from the author of *Gondellied*, *Sounds of love*, and numerous other pieces, original and arrangements, which are in every player's hands.

Chime Waltz.

J. H. Eberman. 25

A pleasing trifle.

Grand Etude.

F. Agthe. 25

Rather difficult. Good practice in reading accidentals.

Sibylle. Romance.

Brinley Richards. 35

A new original composition, whose captivating melody, adorned with those delicate embellishments, for which this author is distinguished, will soon make it a general favorite in the drawing-room.

Meteor Grand Galop. For four hands.

H. A. Wollenhaupt. 60

An effective arrangement of a brilliant Galop which is already widely known, and one of the best things this composer has written.

Random Polka.

Robt. Bell. 25

Simple and pleasing.

Books.

ORATORIO CHORUS BOOK.

75

This handsome Octavo volume of 188 pages will be found to be a most desirable acquisition to the libraries of Musical Societies, choirs and amateurs. In a neat and compact form the best choruses of the best Oratorios are certainly cheap at the price of this collection, and within the reach of all; besides this, the greater convenience of use arising from having the choruses in a single volume and thus not being obliged to handle over half a dozen or more books is a recommendation in favor of this new work which will not be overlooked by singers.

MUSIC BY MAIL.—Music is sent by mail, the expense being about one cent on each piece. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that it is double.

